of Johannes Pauli, a converted Jew of the age of Luther who became a Franciscan friar, and was a popular preacher in his day. He is better remembered, however, for his famous collection of jests, *Schimpf und Ernst* which, first published in 1519, ran through innumerable editions, imitations and amplifications, and may be described as the classical German "Joe Miller". Some of the stories were taken over in the *Hundred Merry Tales,* a favourite work of Elizabethan England, used lavishly by Shakespeare himself.

Most marked of all was the participation of the Jews in the literary life of Spain, which had a pronounced effect upon European literature as a whole. Here such activity began at least as early as the thirteenth century, Jews beginning to write in Spanish before this was either fashionable or common. Indeed, modern Spanish is in great measure the creation of the Jewish translators at the court of Alfonso the Wise, who moulded the despised Mozarabic dialect into a literary medium of considerable richness and force. A corpus of Spanish Jewish literature of the Middle Ages would fill many volumes: and a good deal of it is of really high quality. Thus the Catalan "Aphorisms" of Judah Bonsenior of Barcelona (fl. 1287-1305), and the "Moral Proverbs" of Rabbi Santob of Carrion, dedicated to Pedro IV of Castile (1357-1360) are considered classical by students of Spanish literature and are read even to-day.

Spain expelled her Jews in 1492; yet, because of the Forced Baptisms which had been common for

a century before that date, Jewish blood permeated the whole Peninsula. Sancho Panza could perhaps (and did) pride himself that his blood was free from any admixture of Jew or Moor, but it is not so certain that his master would have been in the same fortunate position. It is possible that Jewish blood was to be found in the veins